

Emotional Expression in Modern Visual Communication Design—Taking Kindergarten Brand Image Design as an Example

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ABSTRACT

With the rapid development of information technology today, "emotional" product design has become one of the main trends in the development of contemporary product design. Modern visual communication design is not only a means of using text to disseminate visual information to achieve the superficial visual perception of the public but has also become the main medium and platform for visual interaction between artists and people. Therefore, in today's visual communication design process, designers need to pay more attention to the introduction of emotional concepts, so as to broaden the vision of product design, and use the introduction of concepts and emotions in works to shorten the distance between consumers, so as to achieve better interaction with the product. In this article, we have studied the use of emotional design in products and analyzed the concept and emotion in the design process of kindergarten brand image products as an example, hoping to give some reference to designers and practitioners.

INTRODUCTION

Emotion refers to the psychological experience gained by the subject through perceiving external things in the process of participating in social practice, and such experience can be expressed as positive or negative evaluation. The progress of social civilization itself is due to the public's continuous pursuit of good things, and in this process, they are committed to the manifestation of self-worth. It can be said that the subject's emotional experience is directly related to design, therefore, as designers must think about how to improve their own design level, so that the inner quality of the product can be manifested, and make the product more beautiful, in line with the aesthetic interests of consumers. At the same time, designers must recognize the intrinsic connection between human nature and emotion. As a visual communication design activity, it is necessary to ensure that the designer's emotions can be integrated into the design activity, which is also the inevitable development path of modern visual communication. In this regard, I will discuss some of my experiences, experiences and reflections in the process of visual design.

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CONCEPTUAL/THEORETICAL FOUNDATIONS

What Is Visual Communication

(a) Visual communication design functions.

The main function of visual communication design is to convey messages, which are expressed in the form of visual art symbols, as opposed to the abstract definitions done by language. The basic process of visual communication design is the process of translating the designer's thinking and design concepts into visual symbolic forms, but for the receiver, it is a completely opposite process.

(b) Visual communication design content.

In general, visual communication engineering design power is based on the overall visual transmission power of both parties and channels (media). Visual communication engineering design power is usually divided into the ability to shape graphics, the ability to express graphics, and the ability to interpret graphics. From a formal point of view, visual communication engineering design power is divided into two major parts: composition form and application form. The compositional forms include text design, logos, illustrations, design images, computer graphics, body graphics, and design layout; while the applied forms include advertising product design, food packaging product design, book product design, exhibition product design, corporate CI product design, and multi-media product design. In terms of the whole process of product design, visual communication engineering design is divided into graphic design and image interaction design. The result is a product that expresses the content of the message more completely, which is summarized as "visual communication design". It includes not only graphic design, but also theater, broadcasting, network and other information communication media products, which directly transmit the relevant information content to people's eyes and thus realize the image of the expressive products, in short, the so-called visual communication design is "the product that shows people, the product that informs".

Emotional Design Related Theories

In today's fast-changing world, design is not limited to meeting the function of use, people pay more attention to aesthetics and bring people the feeling of "heart". Designers should pay attention to the emotional needs of people, integrate emotions into design, and reflect humanistic care through art design. In terms of psychology, emotion refers to the establishment of a certain relationship between people and people or between people and things, through sensory or behavioral stimulation, the formation of the corresponding psychological feelings, building emotional ties. The famous psychologist Myers proposed that human emotion can cover the awakening of the physical sensory level, the embodiment of the behavioral utility level and the formation of brain consciousness, and

these three layers of performance are the process of gradual reinforcement and mutual influence.

MEANING OF EMOTIONAL DESIGN

"Emotion" has become an inescapable appeal in the design process, further exploring the deeper relationship between people and design. In Liusha's "Psychology of Art and Design", it is pointed out that emotional art is the result of the designer's analysis of human mental behavior, especially the basic laws and mechanisms of emotions and feelings formation. It refers to the process of art design that purposefully and consciously arouses human emotions, so that the artwork can effectively achieve its goals. Emotional design is mostly used in the field of user service and experience, which can influence users' emotions and help them to have a more positive and good experience. There are many ways to classify emotions, among them, the first proposed "emotional dichotomy" divides emotions into positive and negative poles. The famous psychologist Plutchik proposed the theory of emotional evolution, which believes that human emotions are constantly improving in evolution. The emotion wheel is an influential way to classify emotional responses (Figure 1), which can facilitate users to get a multifaceted experience. Through the wheel we can recognize the complexity of emotions, and we need to pay attention to the reconciliation of emotions when designing emotions. In actual use, people can use it as a palette, which can regulate different emotions more carefully, thus facilitating responses to different levels of emotions. Basic emotions such as happiness and sadness, trust and disgust, fear and anger, surprise and expectation, etc., among which trust, expectation and joy are more concerned by people.

Emotional design refers to the design that emphasizes human emotional experience and pays more attention to humanistic care. Emotional design can be understood from two aspects. First, from the work itself, the formal beauty and connotation of art design can stimulate the emotional experience of people. By playing the function of design can help people to solve a series of problems. Hartmuth, the famous designer of Frog Design, points out that what customers buy is not only the product itself, but also the value of the appointment experience and self-recognition brought by the purchase. Second, focus on the interactive relationship between people and works, and the comprehensive emotional experience generated in the context of design art use. To sum up, the emotional stimulation of emotional design can be roughly classified into two categories, that is, the use of design language and form to stimulate the emotions of the object, so that the design is given a sense of fun, novelty, affinity, etc., and then stimulate the needs of potential objects. The other category refers to the process of getting along between people and design, in which the design is easy to understand and usable and mobilizes people's cultural experience to generate imagination and memory due to design, so as to achieve the realization of self-worth. To summarize, people pay more attention to healthy and happy experiences, health is concerned with functionality, rational, happy is concerned with inner feeling, emotional, to stimulate human emotions need to combine the rational and emotional.

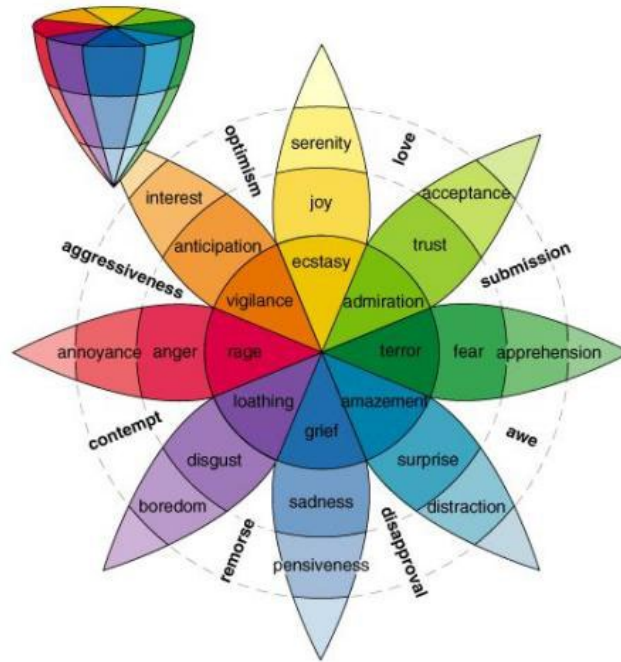


Figure 1. Emotional chakra.

EMOTIONAL DESIGN HIERARCHY

Donald Norman, a leading American psychologist, proposed three levels of emotional design: the instinctive level, the behavioral level, and the reflective level. The instinctive sensory level originates from human instincts and is the starting point for emotional processing, and this level is more responsive and produces immediate emotional effects. People are at the instinctive level and pay more attention to the experience of the senses given by the design shape, color and other elements; the behavioral level is about utility and more concerned about functionality. For example, when shopping for clothes, whether the product has beautiful appearance, shape and texture, it will also be related to the comfort and practicality of the clothes, which will produce further emotional experience; the third level of reflection is the highest level of emotional experience, which refers to deep brain thinking and more attention to symbolic connotation. Therefore, in the design process, the creators and organizers not only need to look good and work well, but also need to create "meaningful forms" and inject culture, so that people will have memories and recollections. (Figure 2)



Figure 2. Three levels of emotional design.

EMOTIONAL DESIGN INEVITABILITY

With the development of society reaching a new stage, people's living standards have improved, and material life has been.

As people's needs begin to change, the pursuit of spiritual satisfaction has become an inevitable trend. The development of technology and humanistic psychology, which emphasizes "human-centeredness", provides technical support and theoretical guarantee for emotional design.

In the book *Emotional Design*, author Donald Norman cites two examples.

(a) Early personal computer development in the early stages, most of the display is black and white, color display

When color displays were first introduced to the personal computer world in the 1980s, color was mainly used to add decoration to the screen. In terms of cost effectiveness, color displays were less cost effective than black and white displays. But most people still paid a premium for color displays. When the author Donald Norman borrowed a color monitor to use, he found color did not make the work efficient. But the vast majority of people are not willing to give up color monitors, rationally speaking color is not a necessity, but people's emotional aspects need color. This example is clear, color in the monitor, is meeting some kind of emotional needs of people.

(b) In the first part of the book, the meaning of objects, two teller machines, one with an attractive keyboard screen design and the other monotonous and boring, but with the same touch of functionality, this experiment, whether in Japan, where traditional aesthetics are world-renowned, or in Israel, where action-orientation is the norm, leads to the same conclusion, with audiences in both countries being happier to use a design-oriented teller machine. It is thus clear that today's consumers have shifted from the pursuit of material things to the pursuit of emotions, and economically, from a physical industry to a consumer-driven economy, from production and manufacturing to consumerism. Baudrillard, author of *The Consumer Society*, once wrote in his book, "A consumer society means that the utility of objects gradually weakens, that non-utility is valued, and that consumption wanders away from the production process." This shows that human consumption has gradually evolved into a symbol of personality, identity and

status, and consumers are more than happy to buy design works that meet their emotional needs and individual aesthetics.

For example, the juicer created by American artist Philip Stark (Figure 3), with its alien-like shape and manual operation, has an unusual and distinctive flavor. Among the many owners, most of them appreciate it as a work of art. It has come into the limelight in response to the needs of the times, heralding the inevitable development of design towards emotionality.



Figure 3. Philip Stark.

THE ROLE OF EMOTIONAL DESIGN IN BRAND DESIGN

Giving Consumers a Rich Emotional Experience

The designer Henry Dreyfus once said, "If the product blocks human action, the product design is declared wrong; if the product makes people feel healthier, more comfortable, more effective, more pleasant, the product design is victorious. As people's basic needs are met, their expectations for products rise, and their emotional needs become stronger and stronger, and personalized needs and emotional needs become the conditions of choice for consumers in the face of a wide range of brands. Swatch, a famous Swiss watch company, launched a series of Chinese style art illustrations before the Chinese Lunar New Year (Figure 4), which is a bold and successful attempt to combine the classical illustration art with modern watches by combining the classical cultural elements of Chinese New Year. In the illustration, we can feel that the use of color and mnemonic symbols makes people feel the festive atmosphere of joy and reunion of all families in the New Year, and the mythical characters give life to the watch, so that people have the emotional experience that wearing the watch will bring

them peace and happiness. The illustration design not only collects various Chinese mythological characters, classical architecture, natural symbols and other elements, but also integrates the figures of Western gods and goddesses, combining Chinese and Western classical culture with each other from art creation, showing the similarity and richness of Chinese and Western culture without being abrupt. At the same time, this series of brand audience has been developed to overseas markets, not only loved by domestic consumers, but also captured the national emotions of foreign consumers, attracting the attention of foreign consumers, which can be said to be a perfect combination of Chinese and Western cultural emotions in brand illustration.



Figure 4. A series of Chinese style art illustrations.

Become A Link Between Products and Customers

When consumers first come into contact with a product through a brand promotion channel, they often receive two kinds of information: one is the appearance and function of the product itself, which is the first thing most consumers consider, while the other is the connotation of the idea behind the brand, which is the key element that cannot be received by consumers in the first place, but will play a crucial role in subsequent consumer loyalty. In other words, the first time consumers are attracted by the functional needs of the product and the beauty of the packaging, the consumer behavior is temporary, but the real consumer and brand products connected to increase the user's consumer stickiness is actually the emotional information behind the brand, and this

emotional function is precisely the catalytic role played by the illustration design, and eventually become the emotional bond between the product and the customer. The illustrated packaging of honey launched by Donggazhen, a brand of agricultural products in Guizhou (Figure 5). The illustrated honey packaging (Figure 6), through the brightly colored minority style design, restored the original form of nature, the image of the characters dressed in minority costumes combined with the natural scenery of the original scene, bringing customers a young and healthy visual experience. Each category of honey is given a different quality of life, and this emotional value is conveyed to consumers through the medium of illustration design, giving the product a distinctive emotional connotation.



Figure 5. The illustrated honey packaging.



Figure 6. The illustrated honey packaging.

THE APPLICATION OF EMOTIONAL DESIGN IN KINDERGARTEN BRAND IMAGE BUILDING

The formation and development of kindergarten products is an inevitable trend influenced by a combination of government guidance, market demand, and interaction with the public. The design uses corporate emotion to provide a comprehensive

experience for the children. The role of corporate contextual composition is also essential to the education process of the entire child population, so it has become the duty of school product designers to provide a positive and integrated atmosphere for children. The brand design should include three levels, such as concept recognition, action recognition, and visual recognition, etc. Through a comprehensive and multi-faceted integrated brand design, we can play the design function of providing a good external atmosphere for children, and then achieve the positive orientation of corporate cognition and growth for children. At the same time, the brand design enhances the sense of belonging to the company and enhances the inner centripetal force of the organization. The brand design of the kindergarten concept is based on its teaching ideology and value pursuit. The most effective way to achieve these goals is to combine emotional thinking and methods with brand design techniques. (Figure 7).

By creating the brand image of kindergarten based on children's emotional experience, it brings a new choice of operation and management method to the management of the kindergarten, and also brings a new perspective from the public to observe and understand the early childhood education institution, rather than through purely commercial and large-scale operation means; finally, the program will break through the past deadlock of focusing on a single design patchwork, and form a systematic, vivid, and infectious brand culture. Finally, the program will break through the past deadlock of only focusing on a single design patchwork, and form a systematic, vivid, dynamic and infectious brand culture, so that the kindergarten's own brand culture construction has risen to a new social demand point.



Figure 7. Apron design.

SUMMARY AND OUTLOOK

Since the birth of human civilization and its continuation, it has been developed around the two-way realization of material needs and emotional needs. In today's relatively rich material life, human society is paying more and more attention to the construction of the emotional world, which also provides an important channel for the transmission of affection while meeting people's practical needs. Brand design is a silent expression of emotion, so a good image brand design not only needs to provide designers with emotional products for consumers, but also creates opportunities for deep emotional communication between the two designers. In the actual brand image brand design, designers need to master the "people-oriented" brand design concept at the same time, but also need to pay attention to the integration of visual arts, color science, design psychology and other multidisciplinary knowledge to further enrich the emotional expression of product design, in order to maximize the aesthetic needs of consumers and cultural requirements, to achieve a better emotional communication effect, so as to establish a good brand image

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